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Handel's MESSIAH

Large print program notes
are available in the lobby.

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2005-2006 season

Program

2005-2006 SEASON

Sunday, November 27, 3.00pm

Friday, December 2, 7.30pm

Sunday, December 4, 3.00pm

Symphony Hall, Boston

Grant Llewellyn, conductor

Messiah

George Frideric Handel

[1685-1759]

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

Awet Andemicael, soprano

Krista River, alto

Nathan Granner, tenor

Kevin Short, bass

The program runs for approximately two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

The Handel and Haydn Society wishes to acknowledge WGBH 89.7, media sponsor for this program.

Program Notes

HANDEL: MESSIAH

An exact contemporary of J. S. Bach, and born within one hundred miles of each other, the two greatest exemplars of the late Baroque were destined never to meet. The major reason for this was that Handel moved to London in 1711 to pursue a

NOTES IN BRIEF

England provided the choral tradition that made the German-born Handel's oratorios possible. Although famous in his lifetime as a composer of Italian operas, Handel "turned on a dime" during a major crisis in his opera career in the late 1730s and switched to writing oratorios. He was already past the age of fifty, but such was his remarkable resilience that he was able to embrace a new genre late in life. Luckily for him, it was these oratorios on which his career rested firmly for the next two hundred years, while only relatively recently have some of his operas been resurrected.

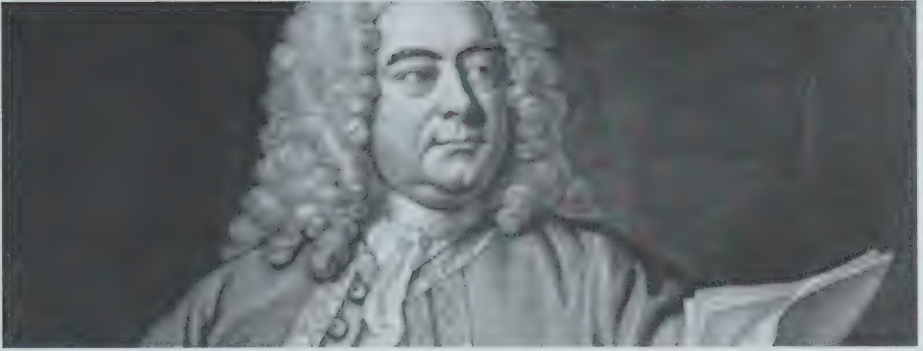
Oratorios were less expensive to mount and appealed to a large middle class who may not have felt comfortable with Italian opera. Importantly, Handel's oratorios were in his audience's language—English. His first successful oratorios were his *Saul* and *Israel in Egypt* (1739). Always attending to the theatrical and business end of his musical affairs, Handel and the manager of *The Beggar's Opera*, after the *Messiah's* success in 1742, leased a theater to present an oratorio every year during Lent. Handel would improvise on the organ during the intermissions. He became an English national institution and a British subject.

Ultimately, Handel produced 26 oratorios in English, including *Semele*, *Judas Maccabaeus*, and *Jephtha*. But without question *Messiah* is his best-loved work.

career as an opera composer—*Rinaldo* of that year was his first acclaimed production—and did not return to his native Germany. Bach stayed within the region of his birth and never wrote operas. Of the two composers Handel was by far the better known. His success in opera, then as now the most prestigious (and expensive) genre, guaranteed his fame.

Handel played the organ and the violin professionally, as well as composing. Religious themes first appeared in Handel's music during his Roman period (1706–1710); he wrote an oratorio, *The Resurrection*. He was a colorful and pious character, whose English was heavily accented and whose speaking often strayed from English to German, French, or Italian, even when swearing (usually at singers). Described as "somewhat corpulent, and unwieldy in his motions,... there was an original humour and pleasantry... and a happy manner of relating common occurrences, in an uncommon way, [that] enabled him to throw persons and things into very ridiculous attitudes."

Messiah was written in an extraordinarily short amount of time: Part One took only six days; Part Two nine days, and in another six days Part Three was completed. The orchestration occupied only two more days. (This was August through September, 1741.) Therefore, amazingly, 260 pages of manuscript were completed in the astoundingly short period of merely 24 days.

**George Frideric Handel**

Several events conspired to destroy Handel's successful career as an opera composer of some more than forty works. First, a rival opera company, the Opera of the Nobility, bid up the prices for the most sought-after singers. Handel's company, the Royal Academy of Music, founded in 1720, in which he had invested his personal money, went bankrupt—and so did The Opera of the Nobility. Handel tried again with a second opera company.

A second reason for the failure of Handel's operas, after two decades of success on the stage, percolated up from a lower social strata. The low-brow ballad opera appealed to English audiences for several reasons: It was sung and spoken in English, the ballads were known tunes, the subject matter current, and the cast everyday people rather than the opera seria's historical and mythological characters. John Gay's *The Beggar's Opera* of 1728 was a huge success; it even found a place in its libretto to poke fun at the conventions of opera seria such as the *deus ex machina*, a god by machine who mechanically resolved the plot dilemmas.

Although Handel himself was deep in debt by 1741, the proceeds from the commissioned work went to the three Dublin charities (see box). The subsequent thirty-plus performances that Handel himself conducted were mostly benefits for the founding hospital whose board he had joined. The large amount of money he raised for charity led Charles

Burney to note, "*Messiah* has fed the hungry, clothed the naked, fostered the orphan... more than any other single musical production. In this or any country." Another wrote, "Perhaps the works of no other composer have so largely contributed to the relief of human suffering."

Amazingly, 260 pages of manuscript were completed in the astoundingly short period of merely 24 days."

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In addition to relieving human suffering, it may also be true that Handel relieved spiritual suffering in that, as one writer ventured to assert, Handel had done more in his music to convince thousands of men that there is a God than all the theological works ever written.

Paradoxically, librettist Charles Jennens chose more passages from the Old Testament than the New, given that Christ does not appear until the New Testament. A Messiah was, however, prophesied in the Old Testament. The idea of setting passages almost entirely from the Bible was new for Handel, whose other oratorios, like the many predecessors in this genre, were dramatic settings of Biblical events. *The Passions* set by Bach and others all assign the role of Christ to a singer (usually a low voice). *Messiah* differs here as well in that the

Messiah never sings at all. Jennens' choice of Biblical quotations draws our attention toward the religious implications of the greatest story ever told.

Musically, Handel drew on the international genres in use during his day: French opera overture, German Lutheran Passions, Italian opera arias, and the English anthem tradition. The anthem was the Anglican counterpart, in English, to the Roman Catholic Latin motet and existed in two forms, verse and full. A verse anthem incorporated soloists, chorus, and orchestra in alternation. A full anthem was for four-part chorus throughout. Evidently Jennens was not pleased with Handel's scoring, finding in it "some weak parts, which [Handel] was too idle & too obstinate to retouch, tho' I used great opportunity to persuade him to it."

Handel's influence was to continue to wane on the opera stage, but be replaced permanently by his oratorios, especially *Messiah*. When, at the end of

the century, Joseph Haydn, in London, heard the "Hallelujah Chorus," he wept and famously exclaimed, "He is the master of us all!"

Handel had expressed a desire to die on Good Friday, but in fact died the next morning, Good Saturday, April 14, 1859. He had conducted *Messiah* only eight days earlier. Handel was buried in Westminster Abbey with over 3000 mourners attending his funeral. The statue erected there shows him holding the manuscript for one of the arias of *Messiah*, "I know that my Redeemer liveth."

-Andrea Olmstead

Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.

CONTEMPORARY ACCOUNTS

Charles Jennens wrote of Handel's plans in the summer of 1741: "Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture collection I have made for him & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is Messiah."

In March 1742 the Dublin Journal announced: "for the relief of Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary on the Inns Quay, on the Monday of the 13th of April, will be performed at the Musick Hall on Fishamble Street, Mr. Handel's new Grand Oratorio call'd the *MESSIAH*, in which the Gentlemen of the Choirs of both Cathedrals [St. Patrick's and Christ Church] will assist, with some Concertos on the Organ by Mr.

Handel." The Dublin audience liked the work and the first review read: "The best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crowded audience. The Sublime, the Grand, and the Tender, adopted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished heart and ear. It is but Justice to Mr. Handel, that the World should hear he generously gave the money arising from this Grand Performance, to be equally shared by the Society for relieving Prisoners [in debt], the Charitable Infirmary, and Mercer's Hospital, for which they will every gratefully remember his Name."

London audiences and the Anglican church, however, did not receive the work so well. Jennens noted "a clamor rais'd against it, which has only occasion'd its being advertis'd without its Name."

Messiah Moments

152ND ANNUAL PERFORMANCES

1815 The Society performs excerpts of *Messiah* at its inaugural concert in King's Chapel.

1818 American premiere of *Messiah* given by the Handel and Haydn Society

1854 Handel and Haydn begins a series of 152 annual performances of *Messiah*.

1857 The Society assembles the largest *Messiah* chorus in the United States—600 voices.

1862 On New Year's Day, the members and musicians of the Society volunteer their services in a benefit concert of *Messiah* for the Sanitary Commission, a Civil War soldier's aid charity and a predecessor to the American Red Cross.



Program from 1862 benefit concert of *Messiah*

1865 to 1875 Julia Ward Howe, composer of "The Battle Hymn of the Republic," sings with the Handel and Haydn Society Chorus.

1900 On Sunday, December 23, the Society performs *Messiah* for the first time in Symphony Hall with a chorus of 313 singers and an orchestra of 50.

1929 Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord for this year's rendition of *Messiah*.

1963 22-year old tenor Plácido Domingo is a featured soloist.

1998 The Society welcomes its one-millionth audience member to its *Messiah* concerts.

2000 Handel and Haydn releases its recording of Mozart's arrangement of Handel's *Messiah* played on period instruments.

2003 The Society celebrates 150 consecutive years of *Messiah* performances.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina

Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw, Stephanie Blythe, and Christine

Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE*, which debuted in 2004 at number five on *Billboard* Magazine's classical chart. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Next year, the Society will launch a multi-year collaboration with Chen Shi-Zheng, who will stage Monteverdi's three surviving operas in a historic co-production with Handel and Haydn and the English National Opera, beginning with *Orfeo* in London and Boston in 2006.

Awet Andemicael, soprano



Acclaimed soprano Awet Andemicael is equally comfortable on the operatic stage and the concert and recital platform. A Regional Finalist in

the Metropolitan Opera Auditions, she has performed with the Boston Symphony Orchestra, Kammeroper Schloss Rheinsberg, Lyric Opera San Diego, the Brooklyn Philharmonic, Los Angeles Opera, and the Opera Company of Brooklyn. She has appeared in recital and concert throughout the United States and Europe and has recorded with the Harvard University Choir and the Paragon Ragtime Orchestra. These performances mark Ms. Andemicael's debut with the Handel and Haydn Society.

Krista River, mezzo-soprano

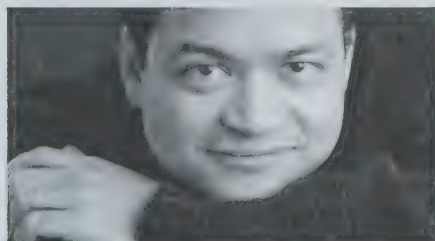


Mezzo-soprano Krista River combines a clear, warm voice with a natural musicality and charming stage presence. Recent highlights include her New

York Recital debut at Weill Recital Hall at Carnegie Hall, concert engagements with the Santa Fe Symphony & Chorus, the Concord Chorus and Boston's Prism Opera, recitals at the Saco River Festival in Maine and on the Bravi! Vermont series. Ms. River has appeared as a concert soloist with the Handel and Haydn Society, Emmanuel Music, and the Pittsburgh Bach and Baroque Ensemble. Her opera appearances include the Santa Fe Symphony, Opera Aperta, Opera Southwest, and Intermezzo Opera.

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Nathan Granner, tenor



Nathan Granner has seen his career quickly go from "up and coming" to being one of a handful of Sony Classical/Odissey recording artists. As one of the

"American Tenors," Mr. Granner has been seen throughout the United States on the American Tenors' PBS Special, heard on Sony Classical DVD and CD, and toured throughout the United States and Europe. Mr. Granner has performed with the National Symphony Orchestra, Kansas City Symphony, Tulsa Philharmonic, Opera Theatre Saint Louis, Opera Tampa, Tulsa Opera, Utah Festival Opera, and numerous other ensembles. Mr. Granner makes his debut on the Handel and Haydn Society stage in these performances.

Kevin Short, baritone



Baritone Kevin Short has thrilled audiences worldwide in a variety of repertoire ranging from Monteverdi to Verdi. Past operatic appearances

include Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, Opera Theatre of St. Louis, Theatre Bern, Houston Grand Opera, and Seattle Opera, among other venues around the world. Concert highlights include performances with the Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Boston Symphony Orchestra, St. Louis Symphony, and the Nagano Winter Olympics Orchestra at the 1998 opening ceremonies. These performances mark Mr. Short's debut with the Handel and Haydn Society.

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner, concertmaster

Joan & Remsen Kinne Chair

Guiomar Turgeon

Susanna Ogata

Christina Day Martinson

Jane Starkman

Sue Rabut Cartwright

Anne-Marie Chubet

Julia McKenzie

VIOLIN II

Krista Buckland Reisner

Dr. Lee Bradley III Chair

Etsuko Ishizuka

Lisa Brooke

Maria Benotti

Katherine Winterstein

Jennifer Schiller

VIOLA

David Miller

*Chair funded in memory of
Estah & Robert Yens*

Laura Jeppesen

Christoph Huebner

Susan Seeber

CELLO

Sarah Freiberg

*Candace & William Achtmeyer
Chair*

Timothy Merton

Marc Moskovitz

BASS

Robert Nairn

Amelia Peabody Chair
Karen Pandolfi

OBOE

Stephen Hammer

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Thomas Sefcovic

Charles Kaufmann

TRUMPET

Jesse Levine

Paul Perfetti

TIMPANI

Craig McNutt

Barbara Lee Chair

HARPSICHORD

Michael Beattie

ORGAN

Michael Sponseller

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
Roberta Anderson
Marilyn Bulli
Janice Giampa
Sharon Kelley
Shannon Larkin
Jill Malin
Carol Millard
Sarah Ofner
Andrea Veal
Teresa Wakim

ALTO

Marylène Altieri
Susan Byers Paxson
Katharine Emory
Deborah Owen
Letitia Stevens
Susan Trout
Mary Ann Valaitis

TENOR

James DeSelms
Thomas Gregg
Stuart M. Grey
Randy McGee
Jason S. McStoots
Arthur Rawding
Mark Sprinkle

BASS

Peter Gibson
Herman Hildebrand
Kyle Hoepner
Mark McSweeney
Matthew Murphy
Nikolas Sean-Paul
Nackley
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The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

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HANDEL AND HAYDN SOCIETY VOCAL APPRENTICESHIP PROGRAM

Winter Concert

ENJOY the young musicians of the Handel and Haydn Singers, Youth Chorus, and Young Women's Chorus in festive works for the season. All proceeds will benefit the Youth Chorus' New York City debut in February at the American Choral Directors Association convention.

SUNDAY, DECEMBER 11 at 5.30pm

United Parish, Brookline

Matthew Garrett and Lisa Graham, conductors

Admission is \$6 at the door.

For more information, please call
Robin Baker at 617 262 1815, ext. 26



Program Text

HANDEL: MESSIAH

Original English text taken from the Scriptures by Charles Jennens (1700-1773).

Les traducciones en Español del texto del Mesias se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (tenor)

Comfort ye, comfort ye, my people, saith your God:
Speak ye comfortably to Jerusalem, and cry unto her, that
her warfare is accomplish'd, that her iniquity is pardoned.
The voice of Him that crieth in the wilderness: Prepare ye
the way of the Lord, make straight in the desert a
highway for our God. (*Isaiah XL, 1-3*)

Aria (tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill
made low, the crooked straight and the rough places
plain. (*Isaiah XL, 4*)

Chorus

And the glory of the Lord shall be revealed. And all flesh
shall see it together, for the mouth of the Lord hath
spoken it. (*Isaiah XL, 5*)

Recitative, accompanied (bass)

Thus saith the Lord of Hosts: Yet once a little while, and I
will shake the heav'ns and the earth, the sea, and the dry
land, all nations I'll shake; and the desire of all nations shall
come. The Lord, whom ye seek, shall suddenly come to
His temple; even the messenger of the Covenant whom
ye delight in, behold, He shall come, saith the Lord of
Hosts. (*Haggai II, 6-7; Malachi III, 1*)

Aria (bass)

But who may abide the day of His coming, and who shall
stand when He appeareth? For He is like a refiner's fire.
(*Malachi III, 2*)

Chorus

And He shall purify the sons of Levi, that they may offer
unto the Lord an offering in righteousness.
(*Malachi III, 3*)

Recitative (alto)

Behold, a virgin shall conceive, and bear a son, and shall
call His name Emmanuel, "God with us".
(*Isaiah VII, 14; Matthew I, 23*)

Aria and Chorus (alto)

O thou that tellest good tidings to Zion get Thee up into
the high mountain; O Thou that tellest good tidings to
Jerusalem lift up Thy voice with strength, lift it up, be not
afraid; say unto the cities of Judah: Behold your God!
Arise, shine, for Thy light is come, and the glory of the
Lord is risen upon Thee. (*Isaiah XL, 9; LX, 1*)

Recitative, accompanied (bass)

For behold, darkness shall cover the earth, and gross
darkness the people: but the Lord shall arise upon Thee,
and His glory shall be seen upon Thee. And the Gentiles
shall come to Thy light, and kings to the brightness of Thy
rising. (*Isaiah LX, 2-3*)

Aria (bass)

The people that walked in darkness have seen a great
light. And they that dwell in the land of the shadow of
death, upon them hath the light shined. (*Isaiah IX, 2*)

Chorus

For unto us a Child is born, unto us a Son is given and the
government shall be upon His shoulder, and His name
shall be called: Wonderful Counsellor, The Mighty God,
The Everlasting Father, The Prince of Peace! (*Isaiah IX, 6*)

Pifa

Recitative (soprano)

There were shepherds abiding in the field, keeping watch
over their flock by night. (*Luke II, 8*)

Recitative, accompanied (soprano)

And lo, the angel of the Lord came upon them, and the
glory of the Lord shone round about them, and they
were sore afraid. (*Luke II, 9*)

Recitative (soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (*Luke II, 10-11*)

Recitative, accompanied (soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (*Luke II, 13*)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (*Luke II, 14*)

Aria (soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'eth unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (*Zechariah IX, 9-10*)

Recitative (alto)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah XXXV, 5-6*)

Aria (alto and soprano)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah XL, 11; Matthew XI, 28-29*)

Chorus

His yoke is easy, and His burthen is light. (*Matthew XI, 30*)

There will be a fifteen-minute intermission**PART THE SECOND****Chorus**

Behold the Lamb of God, that taketh away the sin of the world. (*John I, 29*)

Aria (alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah LIII, 3: 1,6*)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah LIII, 4-5*)

Chorus

And with His stripes we are healed. (*Isaiah LIII, 5*)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah LIII, 6*)

Recitative, accompanied (tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalms XXII, 7*)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (*Psalms XXII, 8*)

Recitative, accompanied (tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (*Psalms LXIX, 21*)

Aria (tenor)

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations I, 2*)

Recitative, accompanied (soprano)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (*Isaiah LIII, 8*)

Aria (soprano)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalms XVI, 10*)

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (*Psalms XXV, 7-10*)

Recitative (tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (*Hebrews I, 5*)

Chorus

Let all the angels of God worship Him. (*Hebrews I, 6*)

Aria (alto)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (*Psalm LXVIII, 18*)

Chorus

The Lord gave the word; great was the company of the preachers. (*Psalm LXVIII, 11*)

Duet and Chorus (soprano and alto)

How beautiful are the feet of Him that bringeth glad tidings of salvation; that saith unto Sion: Thy God reigneth! Break forth into joy glad tidings! (*Romans X, 15*)

Arioso (tenor)

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans X, 18*)

Aria (bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalm II, 1-2*)

Chorus

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Let us break their bonds asunder, and cast away their yokes from us. (*Psalm II, 3*)

Recitative (tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalm II, 4*)

Aria (tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalm II, 9*)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (*Revelation XIX, 6; XI, 15; XIX, 16*)

There will be a brief pause; please remain seated.

PART THE THIRD**Aria (soprano)**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job XIX, 25-26; I Corinthians XV, 20*)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians XV, 21, 22*)

Recitative, accompanied (bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians XV, 51-52*)

Aria (bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (*I Corinthians XV, 52-54*)

Recitative (alto)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (*I Corinthians XV, 54*)

Duet (alto and tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians XV, 55-57*)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians XV, 55-57*)

Aria (soprano)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans VIII, 31, 33-34*)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation V, 12-13*)

Chorus

Amen.

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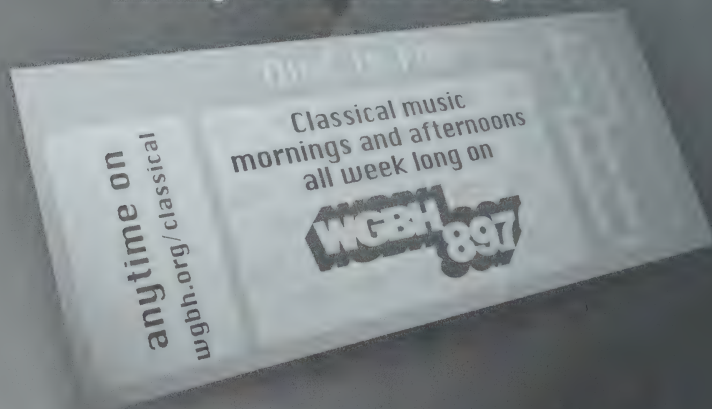
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It strikes me as interesting that the "official" season of thankfulness is followed immediately by the "official" season of giving. Here we stand, at *Messiah* time for Handel and Haydn, at the confluence of the two.

But why Thanksgiving before the Season of Giving? Why thank first? Perhaps because it honors the giver, and it makes us even more aware of the value of giving to the people and experiences that make our lives better.

On my refrigerator is a saying cut from a long-ago newspaper that goes

Avarice hoards itself poor, charity gives itself rich

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And isn't that what happens? By giving to the things we care about, we receive more than we have—gratitude, enjoyment, satisfaction, uplift of spirit.

Certainly, your gift to the Handel and Haydn Society reflects that outcome. Your charitable giving helps to make the music you love possible.

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Our warmest wishes for a joyous holiday season.

Lynda Fairbanks Atkins
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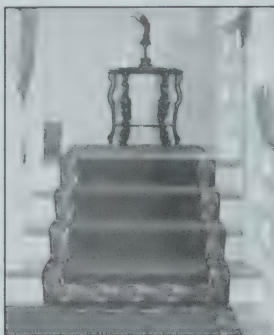
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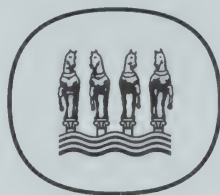
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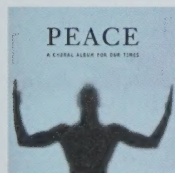
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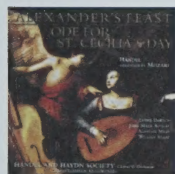
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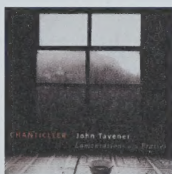
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